

SAN FRANCISCO Cinematheque

480 Potrero Avenue

San Francisco CA 94110

415 558-8129

Address Correction Requested

SAN FRANCISCO

Cinematheque

Surname Viet Given Name Nam (1989) by Trinh T. Minh-ha



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Half price admission to programs

Supporting \$30

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Free copy of Cinematograph

Donor \$250 Benefactor \$500 Patron \$1000

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Free admission and free guests to programs
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Reservation privileges

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I'm joining in the following category: ☐ Individual \$15

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☐ Donor \$250 ☐ Benefactor \$500 ☐ Patron \$1000

If you would like to make a direct tax deductible donation in addition to your membership, we welcome your gift of any amount:

Name

Address

City - State - Zip

Enclosed is my check for \$

Please make all checks payable to the *San Francisco Cinematheque*. All memberships are annual and tax deductible to the full extent allowed by law. Unless you request otherwise, we would like to include you on our program calendar as a *Friend of the San Francisco Cinematheque*.

Thank you for your support!

San Francisco Cinematheque
480 Potrero Avenue San Francisco, CA 94110 415 558-8129

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The Cinematheque is in constant need of volunteers to help with graphics, publicity, bulk mailings and other ongoing office projects. If you have free time (on a monthly or weekly basis) and an interest in fine art film, the Cinematheque welcomes you. Your time and energy will be greatly beneficial. For further information call the Cinematheque at 558-8129, Monday through Friday, 1-5pm, or leave a message with your name and phone number and we'll get back to you.

CALL FOR FOUND FOOTAGE

Cinematheque is making an open call for interesting, unusual, mundane, humorous and/or provocative segments of narrative, documentary, industrial, educational, commercial or any other type of slug and found footage for an upcoming "raw found footage" program. Segments may be up to 15 minutes in length, and may either be whole films or segments excerpted intact from longer films. Re-edited films, and films that use found footage are not wanted. If you have come across an interesting piece of film and would like to include it in this program, call or write the Cinematheque office. \$2 per minute will be paid for all accepted entries (\$10 minimum).

Cinematograph Vol. 3

Cinematograph Vol. 3, the *S.F. Cinematheque's*

Journal of Film, Video and Media Arts, is now

available to the public. Guest edited by

Christine Tamblyn and designed by Jun

Jaibuena, it focuses on issues of marginality

as a positive force in contemporary cinema.

Volume 3 includes 27 articles and is 208

pages long. Among the artists included are

Andrew Noren, Abigail Child, George Kuchar,

Trinh T. Minh-ha, Dziga Vertov, Valle Export,

Nina Fonoroff, Mary Lucier and many others,

written by such authors as Alan Sontheim,

Leslie Thornton, Jonathan Rosenbaum,

Guillermo Gomez-Pena, Larry Gottheim and

22 others. The *S.F. Cinematheque* is now

accepting orders for *Cinematograph* Volume 3

at a price of \$7.50 individuals, \$13.00

institutions & foreign, postage included.

Send your check, made out to *S.F. Cinematheque*, to *Cinematograph*

480 Potrero Ave. San Francisco, CA 94110

The *S.F. Cinematheque*, a project of the Foundation for Art in Cinema, is supported in part with funds from the National Endowment for the Arts, the California Arts Council, San Francisco's Grants for the Arts, The San Francisco Foundation, the William & Flora Hewlett Foundation, the John D. & Catherine T. MacArthur Foundation, the National Alliance of Media Art Centers, the Rockford Corporation, the generous contributions of the *Friends of the Cinematheque*, and the cooperation of the San Francisco Art Institute and the Eye Gallery.

For future calendars by mail write to: *S.F. Cinematheque* 480 Potrero Ave San Francisco CA 94110 or call:

415 558-8129

Program Director: Steve Anker
Administrative Director: David Gerstein
Operations Coordinator: Lissa Gibbs

Interns: Richard Butt Alan Mukamal

Exhibition Assistants: Claire Bain Paul Baker Jamie Erfurd Erika Martin Hiromi Matsuoka Laura Poitras

design
F. Hasegawa

WINTER 1989

WINTER 1989

THURSDAY S F A I

JAN 26

FLUXFILMS ANTHOLOGY 1963-1966
Complete Long Version

Fluxus was a term coined by George Maciunas in 1961 for an iconoclastic and disruptive approach to all media, that brought many artists to public attention for the first time. Film was always at the heart of Fluxus plans, both as strips and as projections, but the original programs have previously been available only in drastically reduced versions. The Cinematheque is pleased to present the earliest known (1966) assemblage of Fluxus films by Maciunas, made possible through the generosity of historian Jon Hendricks, the Gilbert and Lila Silverman Fluxus Collection (Detroit), and the Museum of Modern Art (NYC). Among the twenty-five films are pieces by Nam Jun Paik, Yoko Ono, Maciunas, John Cale, Paul Sharits, and others.

SATURDAY

JAN 28

Leslie Thornton's PEGGY AND FRED SERIES
Film/Videomaker Leslie Thornton in person



Leslie Thornton, painter turned filmmaker and professor of semiotics, brings to San Francisco the first complete showing of her Peggy and Fred series, *Peggy and Fred in Hell* (1987), *Peggy and Fred in Kansas* (1987), and *Peggy and Fred and Pete* (1988). This epic follows its boy and girl heroes through a densely cluttered, technological-consumer jumble of late-20th century icons. As Peggy and Fred mumble and chant their way through this wasteland, Thornton's interest in the line between language and thought becomes disturbingly apparent. Following the screening, Thornton and Craig Baldwin, San Francisco filmmaker and curator of ATA's "Other Cinema" series, will lead a dialogue on creating new alternatives for the distribution of avant-garde film and video.

SUNDAY

JAN 29

ANIMATION ODDITIES & GROTESQUERIES

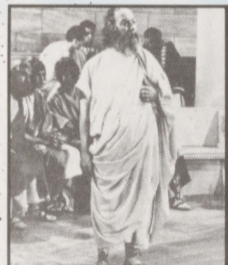


Films: *Jabberwocky* (1971) by Jan Svankmajer; *The Nose* (1964) by Alexeief & Parker; *Babilicons* (1981) by Daina Krums; *The Mascot* (1934) by Ladislav Starevitch; and *Ha Ha Ha!* (1934) by the Fleischer Studio. Filmmaker Lisa Crafts has selected a group of animated films ranging over time (1930's through 1980's), nationalities (Czech, Russian, American, etc.) and techniques (pinboard, puppetry, cell drawings) which bring their creators' still images to darkly startling life. "Films by masters of eccentric visions, featuring: puppies in Boschland; naughty nose in jackboots, demon fishbones, porcelain Victorian cannibals, crab-clawed conical creatures, Betty Boop on nitrous oxide, and animated slime mould." — L.C.

THURSDAY

FEB 2

SOCRATES by Roberto Rossellini
1970, 120 min, color



Socrates was part of a group of historical films Rossellini made at the end of his life which charted key moments in the history of civilization as seen through the words and actions of great individuals. It follows the final days of Socrates, leading up to the philosopher's condemnation and death, and is based largely on the Dialogues of Plato. Socrates functions on many levels: as a chronicle of details on Athenian political, social and religious life; as an interpretation of the earliest system of Western philosophical thought; and as a portrait of a defiantly solitary figure whose greatest love was for knowledge and the independence of the spirit.

FREE FRIDAY

FEB 3

OPEN SCREENING

In an effort to expand its programming base and provide public exposure for new work, the Cinematheque tonight invites emerging film and video artists to share recently completed or in-progress works. All work will be considered for inclusion in an OPEN SCREENING HIGHLIGHTS program to be held at the end of our exhibition season. All formats are accepted (super 8mm, 16mm, 1/2" or 3/4") and work is shown on a first come, first screened basis. For more information, please call the Cinematheque office.

7:00 PM SATURDAY

FEB 4

THE LOOKING DYNASTY by Jun Jalbuena
A Sound, Film, Food, Drink and Video Affair

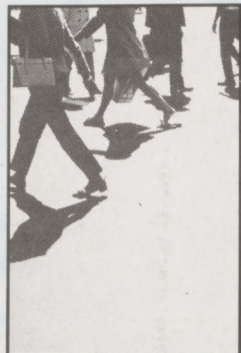


Part 1: *The Eldorado of the Orient*, 2hrs. Part 2: *Last Name Spanish*, 2hrs. 20min. Jun Jalbuena is a Philippine-born artist based in San Francisco who works with Writing, Media Installations and Performance and has been an Editor and Graphic Designer of *Cinematograph*. A compression of 4 years work, *THE LOOKING DYNASTY* is a multi-sensual event that confronts conditions of the outsider in terms of a shifting edge or skin, colonies as covers of cultures. "The encounter is a light dinner affair where movement is possible, like departure and re-entry, in how departure can be viewed as a beginning. It's a kind of Journalism that's twisted, twisted towards a possible other, like truth. It's like conducting an interview, inter-viewing a fish, that look-inside, thick like tragedy, tradition and romance, an envelope of dreams." — J.J.

SUNDAY S F A I

FEB 5

THE FILMS OF RUDY BURCKHARDT
Filmmaker Rudy Burckhardt in person



Since the 1930's Rudy Burckhardt has been a noted photographer, painter, and filmmaker. Last winter MOMA in New York honored Mr. Burckhardt with a full retrospective of nearly 70 films made during the last 53 years, ranging from lyrical street portraits, whimsical comedies, to collaborations made with numerous artists. Tonight we will present an overview touching on the richness of this work, including *Mounting Tension* (1950) with Larry Rivers and John Ashbery, *Haiti* (1938), *Eastside Summer* (1959), *The Aviary* and *Nymphlight* (c. 1957) with Joseph Cornell. "Burckhardt's power is formal and sympathetic rather than sociological, and never editorialized — though the films are edited as much as shot. 'If you look fast enough all over the screen, you find a visual grandeur he keeps as light as it is in fact.' (Edwin Denby) Sensations of the obvious or commonplace are lifted sky-high." — Bill Berkson, 1983.

7:30 PM THURSDAY

FEB 9

MAYA DEREN'S HAITIAN FOOTAGE
Complete and Unedited



In 1947 Maya Deren (*Melies of the Afternoon*, etc.) arrived in Haiti to begin a film on Haitian dance, but instead was consumed by a profound involvement with Voodoo culture. "I had begun as an artist, as one who would manipulate the elements of a reality into a work of art in the image of my creative integrity; I end by recording, as humbly and accurately as I can, the logics of a reality which had forced me to recognize its integrity..." — M.D. Deren was permitted to participate in and film intimate voodoo rituals, but it was only in her book *Divine Horsemen* (written at the urging of Joseph Campbell) that she managed to reflect on her experiences. The footage remained unedited and unreleased at her death. Tonight, through the courtesy of the Anthology Film Archives, this body of material will be shown.

SPECIAL SATURDAY

FEB 11

A. T. A. 992 Valencia S F 8:30 PM \$5/no discounts
LIBIDINAL ILLUMINATIONS:
Artists Kembra Pfahler and Somoa in person



Kembra Pfahler's films and performances (most notoriously with rock musician Somoa) have been compared to Jack Smith and Karen Finley in the way she transforms the detritus of culture and her own psyche into mythic and disturbing creations. "The artist's persona emerges from the artifacts, films and performances. She is a self-invented myth shaped by her mass of contradictions, a tragicomic temptress-saint fighting to be as comprehensible as she is elusive. Every gesture is her own birth and death in the womb and wound of her impassioned narcissism.... Her work is at once exhibitionistic and private; only making public the sexual transgression of her psyche to use the energy of her audience's taboos to search deeper inside herself." — Carlo McCormick, *East Village Eye*. Presented with the A.T.A. (Artist's Television Access) Gallery.

SPECIAL TUESDAY

FEB 14

E Y E
"I LOVE YOU"
Valentine's Day Show



The Roman feast of Lupercalia, a Western Christian holiday dedicated to the patron saint of lovers in distress, a boon day for flower and chocolate businesses. February 14 is the first in a series of shows that address issues of romance. Work includes a wide range of genres that challenge the personal and cultural dynamics of relationships, desire, love and sex. This first program includes: *A Girl's Own Story* by Jane Campion; *A Comedy in Six Unnatural Acts* by Jan Oxnberg; *Manhattan Love Suicide* by Nick Zedd; and *A.I.D.S.C.R.E.A.M.* by Jerry Tartaglia. Programmed by Lynn Kirby.

THURSDAY S F A I

FEB 16

HANDMADE FILMS BY KONRAD STEINER
Filmmaker Konrad Steiner in person



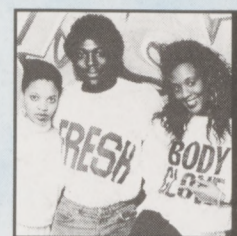
San Francisco filmmaker Konrad Steiner's work is a rare combination of intellectual playfulness and sensual delight in the medium. Steiner's first solo show will include 4 premieres: *Fireside* (1983); *Notebook "Tack"* (1985); *LIMN IV* (1988); *5 Movements for String Quartet* (1989); and *Midwinter Dances* (1989). "This show is a selection of films made in the last several years using a variety of techniques which make them "handmade" products because they are thoroughly unscripted, and though shot and cut, more carved and chemically burned in modern analogy to Blake's 'infernal method' of etching his plates. These eye films are lyric by virtue of visceral forces, pulse and luminosity, that move one as much as personal lament, accolade or celebration. My view is that, without necessarily cheering one up, film should raise spirits and leave people more thoughtful, interested and prepared for life." — K.S.

SPECIAL FRIDAY

FEB 17

Bayview Opera House 4705 3rd St (near Oakdale) S F 7:30 PM \$5/no discounts

THE I-FRESH RAPPERS & FUTURE MEDIA
An Expression of Black History



The *I-Fresh Express* blends 'scratch' video, slide/film projection, and a group of teenage rappers into a concentrated overview of Afro-American history. Conceived by L.A. filmmaker Ben Caldwell, *I-Express* is a direct experience of Black inner city youth culture, the result of years of workshop improvisation. For Caldwell, 'rap' is a natural outgrowth of African culture, and can be traced from the "singing of the reals" by travelling African griots, through Southern migrants with news to tell, to the emergence of the blues. ALSO: *Joe's Bed-Stuy Barbershop: We Cut Heads*, an early comic-melodrama by Spike Lee

SPECIAL SATURDAY

FEB 18

Bayview Opera House 4705 3rd St (near Oakdale) S F 7:30 PM \$4/no discounts

TOWARDS BLACK INDENTITY - Recent Films
Selected and presented by filmmaker Ben Caldwell



The last 15 years has seen the emergence of a richly varied Black independent cinema in which filmmakers from different regions of the U.S. have probed aspects of Black culture and consciousness for the first time. Filmmaker Ben Caldwell, a former Professor of Television Production at Howard University, will present an overview of some of those works, including his own *I and I*, an allegory about modern Black music in relation to its African roots. Also included: *Illusions* by Julie Dash, a remarkable portrait of racism within the 1940's Hollywood system; Charles Burnett's *Horse*, a moving portrait of family relations; and *Willie Foast* by noted filmmaker Jamaa Fanaka.

SUNDAY

FEB 19

S F A I
SURNAME VIET GIVEN NAME NAM
Filmmaker Trinh T. Minh-ha in person



Surname Viet Given Name Nam (1989) by Trinh T. Minh-ha, 16mm color and b&w, 1 hr. 48 min. World Premiere. Vietnamese filmmaker Trinh T. Minh-ha gained international prominence with *Reassemblage* and *Naked Spaces*, films which offer personal views of foreign cultures while challenging conventions and assumptions of the anthropological genre. The Cinematheque proudly welcomes Minh-ha back to premiere her newest feature-length work. "Of marriage and loyalty: 'Daughter, she obeys the father/ Wife, she obeys her husband/ Widow, she obeys her son.' What role do women play in the task of building a new society and of transmitting cultural heritages? The film focuses on aspects of Vietnamese culture as seen through the history of women's resistance in Vietnam, through oral tradition (folk poetry on the feminine condition), through images promoted by the media, and through the lives and experiences of Vietnamese women." — T.T.M.

THURSDAY

FEB 23

S F A I
NEW DUTCH EXPERIMENTAL CINEMA
Film historian Nelly Voorhuis in person

Critic and historian Nelly Voorhuis will present the first broad overview of recent Dutch films the Cinematheque has offered. Ms. Voorhuis, one of Holland's most noted historians of avant-garde film and video, has produced major exhibitions on the work of Gabor Body, Andy Warhol, Joseph Cornell, Dutch Video, and Film as Installation. Films include: *Waiting* by Nan Hoover; *Transformation and Review* by Paul de Nooijer; *Along the Road* by Ruud Monster; *Katarakt* by Jan Ketelaars; *Birds*; *A Fan and Living* by Frans Zwartjes; *Het reservaat* by Marijn Maris; and others.

SATURDAY

FEB 25

E Y E
CINE FANTOM
New Soviet Films and Videotapes

Cine Fantom is a group of young film and video makers from Moscow and Leningrad who have become active in the recent years of *Glasnost* openness. While the group is still working in the semi-underground and having film festivals in their apartments, they are gaining visibility and might have their own theater soon. This evening's program, made possible by Jürgen Brüning of Hallwalls, presents 13 films and videotapes (all will be shown on tape). They have mostly been made on thread-bare budgets, and treat many previously taboo subjects with biting irony and formal daring.

SUNDAY

FEB 26

S F A I
THE BAWDY COMEDY OF CLARA BOW



Clara Bow's life and Hollywood career epitomized the Roaring Twenties' obsession with glamour and decadence. Bow became the most adored starlet of the decade whose outrageous behavior provoked unmatched levels of nasty gossip. Tonight's program presents one silent and one sound feature. In *Mantrap* (1925), Bow plays a reformed Big-City Flapper trying to make a go of it in the Canadian wilderness; *Call Her Savage* (1932) is a comically perverse satire, filled with enough absurd melodrama and varieties of sexual innuendo to assure the film's condemnation.